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SUBURBAN SCHOOLS



FOR

DRAWING AND MODELLING.

Patron,

HIS ROYAL HIGHNESS PRINCE ALBERT.

AN ADDRESS

DELIVERED

AT THE OPENING

OF

THE NORTH LONDON SCHOOL,

MAY 1ST, 1850,

BY W. CAVE THOMAS,

HEAD MASTER.

Printed in aid of the Funds, price 6d.

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1850.

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AN ADDRESS,

ETC. ETC.

THE establishment of a school in this district for educating the taste of artizans, and with especial reference to their convenience, had long been contemplated by some of the gentlemen present, but from various causes it remained without "a local habitation or a name" until the grand project for 1851—the Exhibition of Industry of all Nations—spurred their will into vigorous action. Their energetic exertions have resulted in the opening of the North London School for Drawing and Modelling this evening, and I have the pleasure of informing those interested in its success, that above 150* names have already been enrolled as students; this fact is in itself a triumphant refutation of those who asserted "that such a school was not wanted," and "that it would never do."

The Committee, however, do not intend to repose on this one successful issue of their endeavours, but hope both by example and cooperation to assist in the formation of similar schools in other districts of the metropolis.

* Since the delivery of this address the number of students has increased. There are now above 200. Numerous applications have also been made by women, for whom a class is about to be formed.

I have stated that the proposed exhibition of 1851 formed an additional incentive to the immediate establishment of this school, for who acquainted with the dearth of opportunities for educating the higher tastes in this country, could contemplate the stupendous project for 1851 without a degree of apprehension—without patriotic exertion to remove, in some measure, the disadvantages under which his countrymen labour, prejudicial at once to their interests, their reputation, and their moral well-being? To their interests, in leaving the manufacture of articles of taste in the hands of foreigners; to their reputation, in being ranked lower in the scale of civilization; and to their moral well-being, in wanting those refined sources of enjoyment which open out to the educated taste. It is on this latter ground—on the higher development of the faculties as a matter of education, rather than on any other, that I would urge the establishment of schools like the present; that I would advocate exhibitions such as that projected by our enlightened and illustrious Prince for 1851. Enough has perhaps been said and written on the probable mercantile value which that exhibition will be to this country; this may or may not be. But of one thing I feel assured, that there is nothing more calculated to improve the condition of mankind than legitimate competition, whether on a limited or more extended scale—whether between individuals or between nations. In such contests defeat is oftentimes a greater boon than victory, stimulating to renewed exertion and the cultivation of powers previously neglected; for, after all, the ultimate facts to be deduced from exhibitions of human skill are, who has and who has not made the best use of those faculties so wondrously conferred upon him. We hope to date from the leading event of next year the more evident and rapid progress of education in general, and of taste in particular. Its anticipation even, as I informed you, has already led to the establishment of this

institution. One difficulty thus surmounted, the example may, perhaps, encourage you to perform your parts, and put your shoulders to the wheel; we may then call on wealth liberally to aid our endeavours; by such combined efforts continued, we may rest assured public taste in a few years will be travelling a fair road.

Let it not be imagined, when deploring the dearth of opportunities for educating taste in this country, I am giving way to that unpatriotic depreciation of British talent so often indulged in. No, gentlemen, this sentiment emanates from a public uneducated in art; whose taste is yet in its infancy and unable to run alone, clutching with trepidation any support, even that of corrupt Fashion. To this untutored condition we must attribute—the neglect of native talent—the neglect of our fine art manufactures—the neglect of art education.

The long and weary conflict with adverse circumstances of some of our greatest artists has been a fate so common that it has come to be considered an essential passport to fame. The public forgets, that in neglecting genius it compels genius to neglect it; both are sufferers, but the public the greater, losing, as it does, all those years of unworthy employ to which it dooms genius in the infancy of its knowledge.

To an uneducated and therefore indiscriminating public is also to be attributed the neglect of our art manufactures, when they had attained that high position some years since, promoted by the enterprize and liberality of Messrs. Rundell and Bridge, — Wedgwood, and a few others, suffering the manufactures of the precious metals and earthenware gradually to degenerate into foreign fashions, or, rather, clumsy imitations of foreign fashions; and to which we may also attribute the incompleteness and trashiness of our fancy manufactures generally.

It has been the apathy of the public mind on matters of

taste, too, which has caused the neglect of this branch of education in the schools and colleges of Great Britain, and of the establishment of suburban art schools. It is easy to say that the English manufacturer and artisan are deficient in taste; but only let the exhibition of it be demanded by discriminating wealth, and we vouch for a favorable result—that it will soon be responded to. I feel confident there is a mass of latent talent in this country awaiting more favorable circumstances to burst into flame. It is demand which influences the exercise of the faculties of that portion of the public dependent on the hire of wealth for its daily bread, and labour naturally asks why it should neglect the readier sources of employ to cultivate higher faculties, having little means and still less opportunities of doing so. Had the money which has been spent on exotic been devoted to the education of native talent, there need have been no misgivings regarding the position our manufactures involving the exercise of taste would hold in the exhibition of next year. One of the weakest points of public taste is, however, the belief that nothing can be excellent in art but that which is either ancient, mediæval, or foreign. The English artisan having found no great demand made on the exercise of taste, nor opportunities afforded him for cultivating it, has either devoted his talents to the public-house or remained apathetic and supine. He now finds himself suddenly called by wealth to the battle-field, unequipped, unarmed: wealth even cannot in such an emergency provide him with weapons. He will have to enter the lists against well-trained competitors, such as have had from their childhood advantages similar to those offered in the North London School. All he can do, therefore, will be to make a desperate effort, and should he suffer defeat, we earnestly hope it may be the means of inducing him to arm himself more completely in the future.

We are gratified, in contemplating the state of Great Britain

at the present time, to find there are not wanting unmistakeable signs of the dawn of a new era, even in matters of taste. Provincial schools of design and art exhibitions are becoming numerous—journals that never touched upon are now treating art as an important matter—art-unions are springing up—illustrated works are permeating the reading world, and manufacturers are employing in some few cases English, but more commonly German and French designers, of whom there are many hundreds in this country. This latter fact ought to warn you against being supine, and incite you to make the best use of the opportunities now offered for improving your tastes, seeing that the advantages which the French and German workmen derive from their local art schools enable them to respond to the caprices of fashion, even, with more ability than yourselves, and lead to their preference to the detriment of national labour, which is diminished still further by the want of discriminating taste in the public, which allows it to be contented with slight work, requiring perhaps one-half or one-third the time necessary to perfection. This fact would hardly be worthy of notice if of rare occurrence; but when we witness the extent to which the system prevails and its effects, it becomes a matter too important to be passed over. When we consider that a large proportion of the manufactures of this country are produced in half the time they ought to be, it is evident that in any given space of time they would require twice as much labour to perfect them. Now, as a given number of men could not very well double their hours of employ if perfection were required, it would be necessary to double the number of employed, a circumstance which could not fail to act favorably on an overstocked labour-market. We do not confine our remarks, in this instance, to art manufactures only, but to manufactures generally; *for in the dignity of perfection all human works are closely allied.*

Some of our principal artists have held opinions militating against the establishment of art-schools, under the impression that they will ultimately tend to raise a large body of artists for whom there would be no probability of employment. I confidently believe, however, that their effect would be quite the contrary. The present dearth of opportunities for studying drawing and modelling renders any individual who evinces the slightest disposition towards them a marvel to a circle of admiring friends, who forthwith "bind" him to the easel or the chisel. Now the establishment of schools such as this will render the power of delineating objects less a matter of wonder, and instead of every one who possesses it thinking himself a great painter or sculptor he will be content to employ his talent in a more limited though not less useful sphere. The diffusion of taste too will increase the demand for tasteful workmen and designers to minister to its cravings, thus opening a field for those unsuccessful in the higher reaches of art to fall back upon and prevent there being, as at present, although it may appear paradoxical, at once too many and too few—too many to be supported conveniently by the public, and too few philosophers enough or humble enough to turn their attention to designing for manufacturing purposes. If we but look to the results of the increased opportunities afforded in other branches of education within these last two years, we shall find, I think, enough to embolden us to continue in the labour we have undertaken. Increase of knowledge has led to the still greater increase of books, and we firmly believe that an increase of taste in the public will be followed by a still greater demand for works of art. At the present time the want of it is preventing the manufacturer who has become callous from employing men who could design originally and boldly something worthy to be called English. He regards too frequently the idea of introducing fine art into manufactures as something more trans-

cidental than practical—as something which he might have dreamt of in his youth, but which experience has long since taught him to abandon. He is therefore adhering to the usual system of design, styled “showy,” in the works which he intends to exhibit next year. If this be persevered in, the result will inevitably be that the great exhibition will abound in more colossal instances of bad taste than usual.

I have remarked upon the want of taste and the means of creating taste—the disadvantage it is and is likely to be to the commonwealth in a mercantile point of view; but perhaps I have not yet laid sufficient stress on the pernicious and imperfect system of education, from which the training of the two higher senses is discarded, and from which all these disadvantages proceed. Are they educated at Oxford and Cambridge? The answer is, No. Are they at any of our public schools or schools generally? The answer is again, No. Does that deserve to be called education which leaves half our powers neglected? I answer, No.

For if one be neglected, we remain but fractions of men—or become hunched, crippled, one-sided. It is in that just union of qualities alone, in that perfect balance of our biune nature for good and evil, that we can assert our title to freedom of the will, to sanity, or to men; and I seize this as I shall every other opportunity to advocate that true system of education which regards the training of all the faculties—that education, which, as a sharp axe, is to lay low the gnarled trunk of prejudice, and sever every one of its erratic roots.

It is my firm conviction that the care which the minute and faithful delineation of an object requires is directly calculated to form those habits and tastes which are in intimate connexion with private happiness, and are wanting to reform some traits of vandalism in our national manners. If so, it is of paramount importance that the arts of design should receive due

consideration in the curriculum of education, more especially of the less wealthy classes, for besides placing within their reach the pleasure derivable from the contemplation of graceful forms, it would contribute to secure that attention to the person and the dwelling which is so essential an element in domestic happiness, strengthening also that sense of self-respect which operates as a principle of repulsion to vulgarity and vice, and of attraction to courtesy and virtue. It is not perhaps the accomplishment itself that is of so much moment to the masses, but the training of the faculties and feelings incident to it to apprehend and appreciate things lovely, that is important. The habit is a security against the formation of vulgar manners and against familiarity with disgusting scenes, and taken into the economy of household life it may throw an outward adornment over homes of rusticity and artizan employ, the moral influence of which is an end worth gaining.

Having touched on those more general topics which suggested themselves as having any reference to the occasion, I shall now enter upon those more immediately appertaining to the North London School. This is perhaps the more necessary, as there appears to be some misapprehension regarding its powers. It has been asked whether there will be classes for architectural and geometrical drawing, or for the study of geometry itself. I can only answer, the Committee are desirous to render the school as perfect and as useful as possible, but it ought to be remembered that they are wading through difficulties—subscriptions are obtained but slowly—expenses are becoming serious; they have deemed it advisable therefore to confine the routine to the education of the eye, for which purpose opportunities are most demanded. To render the eye more susceptible—a more delicate meter of quantity than in its neglected condition—is the present object of this school. Nevertheless a more ample command of means would induce

them, should the project be liberally supported, to extend every facility to the pupils. The study of geometry is one with the importance of which they are duly impressed, and to which priority would be given in the event of any extension of their plan. Drawings will not be used as copies, as the impression is becoming very general that setting pupils to copy from them is a very inefficient method for educating the eye to a correct estimation of the relation of quantities in relief; on this account it is considered advisable for all of you to draw from objects, gradually ascending step by step from simple to more complex forms. The translation of the round into flat surfaces seems to excite more energy in the mind, and appears to accredit it possessing more originality than following a flat copy line for line. Your studies of ornament will not be limited to one style; specimens of every kind will by degrees be collected: it seems to me that that is a false system which insists on such an exclusive course. For our own part we would no more wish to compel the human mind always to assume one manifestation than we would the aspect of external nature. If the attention be directed exclusively to the study of a style, it is preferred at last by force of habit, but this is very far from rationally appreciating it. By contemplating various styles the mind is kept in that healthy condition which allows it to discriminate the principles and peculiarities of each, and to maintain its neutral unbiassed power of judgment.

We call your attention to the fact that there is wanting in England a class of carvers, modellers, chasers, &c. competent to undertake the execution of designs in which the human figure is introduced: we have therefore provided you with means for studying it. The want of a class of modellers and draughtsmen standing midway between the artist and artisan may point out an honorable and profitable opening to some of you. I consider that some study of the human figure is

absolutely essential to all designers, as they thus become acquainted with those forms most adapted to humanity, and are enabled to humanize or bring in harmony with mankind such objects as are intended to be ornamental.

For our present purposes as many casts have been obtained from the life and from the antique as our funds and the liberality of our friends would allow. Messrs. Baily, Donaldson, Dickenson, Jackson, and Seddon have kindly lent us many excellent examples. It would have been my wish, however, to have had a much larger proportion of casts from the life, and to have confined the practice of the student chiefly to copying from such objects. The fragments of antiquity stand before him mutilated and obscured by time, often rendering it very difficult to discover what to attribute to design and what to accident; whereas, the fresh, sharp, and perfect condition of objects from the life are unmistakeable, and beget a habit of exactitude and finish in drawing from them which are highly desirable. Let me not, however, be misunderstood in this preference of examples from the outer life as objects of mere imitation: do not imagine that I advocate that one-sided opinion which would lead you to suppose that your study should begin and end here. Those who advocate this opinion and believe they are advocating the study of nature, are labouring under an imperfect and partial conception of the scheme of things—they are advocating only the study of a portion of nature. The outer nature is but one circle of study; there is a second inner circle—the human nature. He who limits himself to copying the outer is but a mere imitator, allowing the higher powers of his being to lie dormant. It is he alone who proceeds from the study of the inner circle of the human mind to the outer circle of objective existence that can properly be said to study nature in its totality. Art is but one of its manifestations, and not, as some seem to suppose, opposed to

it. "Over that art," writes Shakspeare, "which you say adds to nature, is an art which nature makes." In fact, art may be regarded as a third circle lying between the two, in which the outer and the inner are mingled and reconciled to each other. You may perceive this illustrated in the antiques around, which are not entirely like living things, nor are they entirely creations of the human mind, but the offspring of both, in which some lineaments of each may be traced.

Thus we see in the gradual divergence of curved lines from the central erect stalk of the acanthus leaf, a principle agreeable to our nature wrested from the outer life; but the leaf in other respects has been adapted to its architectural purpose, without being an imitation of anything existing in the forms of living things.

The combats between the naturalists and the idealists in art have been as fierce as the realists and idealists in philosophy; but it is now time that men should poise the truths of both. Partizans are of the infancy of things.

They who are most vociferous in their assertions that the study of external nature is the all in all, forget that probably from the moment the outer life enters the confines of our being it is undergoing a series of changes till it becomes an impression, and that it is alone under this changed condition that we can know it.

With regard to your proceedings, I would wish to impress upon you the importance of not neglecting any means which are likely to ensure the better performance of whatever you may undertake. If one kind of paper be better than another, get it if possible; if stretching it smooth and firm be better than leaving it slovenly and loose, do it; an attention to these matters will put you in a better humour to proceed, making your work appear worthier careful attention. I have often observed students drawing on loose paper gradually

fall into a mental apathy regarding their performance as it became soiled and crumpled, and that they eventually neglected it.

If all who have joined the school are as intelligent as those with whom I have had the pleasure of conversing, I need fear nothing in regard to the observance of order and quiet so essential to study, and I shall confidently rely on the majority of those who join the school taking measures, should it be found necessary, as I hope it will not, to enforce the observance of decorum.

I enter on my duties in this school with that pleasure which those must feel who desire to be of use to the community, and see an opportunity of becoming so. I have thought earnestly on all subjects connected with my profession. I do not take up matters flippantly. If I am younger than many of you, and have yet a great many steps to attain the height of my ambition, do not consider that I put myself forward presumptuously as a teacher. I may be a guide so far as I have explored, and thus far may be of service to some. I consider the office of teacher a most honorable one; and who is there, gentlemen, among you who cannot in some degree fulfil it? When this is generally felt, it will be a great step towards creating a good feeling between all classes of the community which ought to exist in the constant reciprocation of good offices. Let every one strive for the better education of his fellow-man; every truth that is cast into the waters of ignorance will spread in constantly expanding circles; let us strive to sound truth loudly; let it reverberate down the stream of time, so that distant ages catching its echo may again strike the alarm.

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SUBURBAN ARTISAN SCHOOLS.

Library



NORTH LONDON SCHOOL OF DRAWING AND MODELLING.

PATRON, H. R. H. PRINCE ALBERT.

REPORT.

THE Committee of this School, in presenting their Report to the Subscribers on the proceedings of the first year, feel great pleasure in congratulating them upon the prominent position to which the School has attained, in reference to the important subject of the Art Education of the Working Artisan.

That the importance of the subject is duly appreciated by the Artisans themselves, was made obvious by the attendance and enthusiastic attention of nearly 600 of that class, at a public meeting held in April, 1850; and in the numbers who applied for admission to the School, on or before the succeeding 1st of May. For the accommodation of such numbers (exceeding 200) the Committee were certainly totally unprovided, being as much taken by surprise as those who had prognosticated that there would be no attendance at all. It consequently happened that, although the Committee had fortunately been able to secure the present rooms for the use of the School,—in which about 200 *may* be seated,—yet many complained of the want of sufficient accommodation, and left, avowedly with the intention of returning when the excitement of the novelty had worn off, and the numbers were somewhat diminished. Doubtless, also, some attended at first with the mistaken idea, that they were engaging in an occupation which would be simply an amusement for their leisure hours, instead of a study requiring self-denial and severe application. In the course of the Autumn and Winter, there gradually came on such excessive demand for labour in all decorative trades, that the London Artisans have had such unexampled full work as to prevent their devoting any spare hours to other pursuits. Consequently the numbers decreased regularly from 200 in May to 66 in January. Since that time they have again regularly increased. The obviously earnest desire of improvement, the steady application during the hours of study, and the easy preservation of order, has been most cheering at all times to those who have had the immediate management of the School.

The residences of the Students are still nearly as widely extended as they were in May 1850. A map, showing how they were distributed, was given in the *Art Journal* of June 1850. At present they extend from Haverstock Hill to Bedford Square, and from St. John's Wood to Islington. The following Table shows the different occupations and ages, and evidences the earnest desire of the *rising* Workmen to improve themselves in the artistic portion of their labours:—

Trades.	No. of each Trade.	Lowest and Highest Ages.	Average Age.
Artist	1	16	16
Blind Makers	3	14 — 20	17
Carpenters	2	14 — 16	15
Carvers	6	15 — 25	17
Cabinet Makers	5	13 — 22	19
Chasers	2	18 — 45	31
Clerks	3	16 — 20	17
Compositor	1	27	27
Draughtsman	1	25	25
Engravers	6	14 — 33	21
Gilder	1	17	17
House Painters	3	14 — 26	20
Jewellers	2	17 — 20	19
Masons	3	19 — 25	22
Modeller	1	18	18
Moulder	1	27	27
Ornamenter	1	20	20
Oilman	1	33	33
Paper Hanger	1	21	21
Pianoforte Makers	2	16 — 21	19
Plasterers	2	22 — 22	22
Professor of Languages	1	40	40
Sapper and Miner	1	18	18
Trimming Maker	1	14	14
Turners	3	17 — 24	30
Upholsterers	3	17 — 22	29
No Trade	26	10 — 16	13
Total	83		

The Committee, acting under the conviction that there are many branches of Decorative Art which are suitable as employments for Young Women, if properly instructed in the knowledge of form, opened a Class for their instruction. The attendance has been, however, comparatively small; the classes for which it was designed do not appear to have been yet made thoroughly acquainted with the use they may make of the instruction given here. Further efforts will however be made to develop the uses and objects of this Class.

The Committee desire, in the most emphatic manner, to bear their testimony to the untiring exertions and steady zeal which has animated the Gentlemen whose services they secured as Masters to the School. The success which has attended the School has been, in fact, attributable to their professional talent, their courteous attention, and warm interest in it. The Committee feel that the warm thanks of all interested in the School are due to these Gentlemen, especially as it may be said that their efforts have been almost gratuitously given. Mr. W. CAVE THOMAS, the Head Master, was assisted for several months by Mr. T. SEDDON, Jun. His present Assistant is Mr. C. ESSEX. The studies of the Female Class have been under the direction of Mr. LUCY.

The Committee, feeling on the first establishment of the School some anxiety as to its efficient arrangements, discussed the subject with much attention, and finally resolved,—That a Sub-Committee should be appointed, consisting of Four Artists or Manufacturers, with the Secretary for the time being, to whom the practical working of the School should be entrusted;—That this Sub-Committee should decide, in conjunction with the Master or Masters, as to the general system of instruction to be pursued; and should then leave it to the Masters to carry out that system according to their own judgment;—That the Sub-Committee should arrange all other matters connected with the working of the School;—The final decision on all important matters, including the payment of monies, being reserved for the General Committee. This system has worked well and harmoniously.

In connection with this subject, the Committee think it right to report, that the Sub-Committee, in conjunction with Mr. W. CAVE THOMAS, the Head Master, unanimously decided to adopt the principle of teaching to draw from the round object only. They were convinced that this plan was preferable to any copying of drawings, by giving more freedom of action and thought, more correctness of eye and precision of judgment; and they report its complete and evident success.

At the commencement of the working of the School, the Committee made a respectful application to H. R. H. PRINCE ALBERT, that he would be pleased to grant his patronage to the School. HIS ROYAL HIGHNESS immediately directed enquiries to be made, and in a few days intimated His gracious approval of the plan of the new School, and His pleasure to be its Patron.

The Committee received, at the outset, assistance most kindly afforded, in the shape of gifts or loans of Casts and Models, from Messrs. E. H. BAILY, BRUCCIANI, DICKINSON, DONALDSON, FENTON, LUCY, NEWMAN, SEDDON, and SHENTON. An application made to the Board of Trade, for a grant of Casts and Models, has resulted in such a grant having been made "during pleasure." Mr. S. C. HALL has presented to the School two figures by ETTY.

The results of the year's working of the School having evidenced much improvement in the performances of the Students, the Committee resolved to offer prizes for competition. Books for prizes were presented by Mr. S. C. HALL and Mr. J. NEVILLE WARREN. Much emulation has been excited in the competition; and the Committee, desirous that the fullest pledge of impartiality in the decision should be given to the Students, requested the favour of the President of the Royal Academy to act as judge on the merits of the drawings. Sir C. L. EASTLAKE most kindly consented to act as judge; and the Committee feel that the best thanks of all parties are due to him. Several drawings in each division, in addition to those for which prizes were awarded, were mentioned as worthy of special praise; and an extra prize was given by the Masters to the youngest lad and girl in the School, for good conduct and industry during the year.

With the view to the instruction of the Students, and in the hope of rousing a general interest amongst the residents in the neighbourhood in favour of the School, the Committee endeavoured to form, during the Christmas holidays, an Exhibition of Paintings and other Works of Art, in the Rooms. They were most liberally assisted in the object by the loans of Pictures, Statuary, China, Glass, Pottery, Drawings, Models, specimens of Bookbinding, Electro-plating, &c. &c. To this Exhibition the Students had free admission; and this privilege was extended to the Pupils of the Government Schools of Design. As regards the public, however, it was not until nearly the close of the Exhibition, that the idea was appreciated that there could be in Camden Town an Art Exhibition worthy of inspection: consequently, as a money speculation, the attempt proved a failure, though it certainly did excite a feeling in favour of the School; and it is probable that on another occasion the receipts would more than defray the expenses.

For the promotion of the objects contemplated by the institution of the School, the Committee are very desirous to form a lending Library of Books upon Art and Manufacture, and of such general uses as may be advantageous to the Artizan Students in prosecution of their daily labours. The Committee will receive with especial gratitude the gift of Books for this purpose, as also of Casts or Models for use in the School.

The Committee now proceed to give a statement of the Receipts and Expenditure of the past year:—

RECEIPTS.				PAYMENTS.			
	£.	s.	d.		£.	s.	d.
Subscriptions	110	3	6	Preliminary Expenses	77	6	3
Students' Fees	110	17	0	Rent	34	10	0
For Materials	38	19	2	Salaries	104	16	8
				Advertisements, Printing, &c.	12	5	9
				Gas	16	17	6
				Materials used in the School	37	2	9
				Sundries	10	14	7
					293	13	6
				Of the above sums there remain to be paid } for Salaries, Gas, and Materials }	58	6	1
					235	7	5
				Balance in hand	24	12	3
					£259	19	8
	£259	19	8				

In addition to the above, which strictly form the charges on the funds of the School, there is the following account with reference to the Exhibition:—

	£.	s.	d.		£.	s.	d.
Receipts for Admission and Catalogues	20	14	5	Expenses of arranging Room, collecting,			
Balance still unpaid	25	8	0	hanging, and re-distributing Pictures, } watching, &c. }	46	2	5
	£46	2	5		£46	2	5

From the foregoing statement of expenses and receipts, the Committee believe that the conclusion will be fairly deduced, that with a moderate assistance from the Public by subscriptions, this School may be maintained in efficiency; whilst of the advantage to be obtained by the Artisans of the decorative trades from the instruction given, there is now no doubt whatever. English pre-eminence in Machinery is confessed—there is nothing wanting but *instruction for the Artisan* to make English Art-Manufacture equally pre-eminent. The Committee do not in the least believe, that the moderate amount of subscriptions required towards the annual maintenance of the School will be grudged by a Public who are notoriously lovers of artistic ornament; and who are both willing and have the power to pay for it, when of superior execution. To give increased facility for the true execution of such ornament, and thereby, in reducing the cost, to place it within reach of a more numerous class of purchasers, will spread a more correct taste and knowledge of the connection between real Art and Nature, and will tend, it is firmly believed, to increase the elegances of life amongst a larger population, and to promote its happiness, in increasing those pleasures which are based on a pure and chaste foundation.

D. LAING, M.A., F.R.S., PRESIDENT.

J. NEVILLE WARREN, HON. SECRETARY.

Box VIII, 97.E 16 of 2
97. E Box-6147.

SUBURBAN ARTISAN SCHOOLS.

Library



North London School of Drawing & Modelling,

MARY'S TERRACE, HIGH STREET, CAMDEN TOWN.

Patron.—HIS ROYAL HIGHNESS PRINCE ALBERT.

President.—REV. D. LAING, M.A., F.R.S.

Committee.

E. H. BAILY, Esq., R.A., F.R.S., *Sculptor*, 17, Newman Street.
FORD MADDOX BROWN, Esq., *Artist*, 17, Newman Street.
PROFESSOR DONALDSON, M.I.B.A., *Architect*, Russell Square.
R. FENTON, Esq., Albert Terrace, Regent's Park.
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C. LUCY, Esq., *Artist*, Albert Street, Mornington Crescent.
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T. SEDDON, Esq., *Cabinet Manufacturer*, Gray's Inn Road.
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M. D. WYATT, Esq., 1, Old Palace Yard.

Treasurer.—THE HON. W. ASHLEY, *Master of St. Katherine's, Regent's Park.*

Bankers.—COMMERCIAL BANK OF LONDON, Henrietta Street, Covent Garden.

Drawing and Modelling Master.—W. CAVE THOMAS, Esq.

Honorary Secretary.—J. NEVILLE WARREN, Esq., *Civil Engineer*, 21, Fortess Terrace, ^{Kentish}Camden Town.

Managing Committee.

F. M. BROWN, R. FENTON, T. SEDDON, G. TRUEFITT, and J. NEVILLE WARREN, Esquires.

THIS School has been established for the Instruction of Workmen employed in Casting and Chasing of Metals, Masonry, Carving, Plastering, Cabinet Making, House Painting and Decorating, &c., in a true knowledge of Form, as applicable to the execution of Designs in which Natural Objects are introduced.

In many parts of Europe, but especially in France, such Schools have been in existence for many years. In Paris there is one in every arrondissement. It is owing to the prevalence of such Institutions that the Foreign Workmen have been long found capable of executing delicately-modelled Designs, in a style of perfection which has been unattainable in this Country, except at the great cost incurred by the employment of a few educated men. It is believed that the system of Instruction adopted in this School is alone what is required to raise English Decorative Artizans to a position in which they may successfully compete with their Continental rivals.

The attention of all Promoters of true Art is requested to the necessity of supporting this and similar Schools, as the natural and necessary consequent of the extension and success of Schools of Design. With educated Designers, and instructed Artizans, English Decorative Manufactures will soon arrive at the same comparative perfection to which English Mechanical productions have long attained.

The hours of attendance are from 8 to 10 on Monday, Wednesday, and Friday Evenings; and the charges are 2s. per month for Adults, and 1s. 6d. per month for lads between 12 and 15 years of age. Admissions are granted on or before the 1st and 15th of each month.

A CLASS FOR THE INSTRUCTION OF FEMALES meets on Tuesday, Thursday, and Saturday Evenings, from 7 to 9 P.M.

Prizes are periodically offered for competition in both Classes, in the different branches of study.

All further particulars relating to each Class may be obtained at the School on the respective evenings of meeting, or of the Hon. Secretary.

N.B.—The attendance of Students is large, and comprises workmen and lads from all the Decorative Trades; but as the expenses are necessarily heavy, Donations and Annual Subscriptions are earnestly requested, and will be thankfully received by any Member of the Committee, or by the Secretary, to whom any communications may be addressed.

EXTRACT FROM THE FUNDAMENTAL RULES OF THE SCHOOL.

"That the general business of the Schools shall be vested in a Committee, consisting of a President, Treasurer, Secretary, and Members who are either Artists, Manufacturers, or persons interested in Art."

"That the special business of superintending the course of instruction shall be confided entirely to a Sub-Committee, consisting only of Artists and Manufacturers: that such Sub-Committee shall not exceed five in number, including the Secretary, who shall be an *ex-officio* Member; and that three Members shall form a quorum."

"That the appointment of Masters to the School shall be made only on the recommendation of the Sub-Committee."

"That the discipline of the School shall be under the control of the Sub-Committee."